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THURSDAY, FEBRUARY 8.

CLASSICAL CHAMBER CONCERTS.

Mr. W. Sterndale Bennett gave his second soirée on Monday evening, to a numerous, intelligent, and fashionable audience. The programme was as follows:—

PART I.

QUARTET, (in B minor), Pianoforte, Violin, Tenor, and Violoncello, Messrs. W. S. Bennett, Gattie, Hill, and W. L. Phillips, Mendelssohn. Recit. ed Aria, "Ridente la calina," Miss Ley, Mozart. Song, "The Wanderer," Mr. Calkin, Schubert. *Concerto per il Cembalo, con Accompagnamento di due Violini, Viola, Violoncello, e Violone*, Messrs. W. S. Bennett, Gattie, Watson, Hill, Phillips, and Severn. **J. S. Bach.**

PART II.

Trio, Violoncello, Tenor, and Double Bass, Messrs. Phillips, Hill, and Severn. Corelli. *Cantata*, "Non temer," Miss Marshall; (Pianoforte Obligato, Mr. W. Dorrell.) Mozart. Duo, "Fairest Maiden," Miss Marshall and Mr. Calkin. Spohr. Selections, Pianoforte, Mr. W. S. Bennett. Study, E flat. Genevieve—Romance. Rondo Piacevole (by desire). Bennett. Song, "Rose softly blooming," Miss Ley. Spohr. Sonata, E flat, Op. 33, Pianoforte, Mr. W. S. Bennett, Beethoven. Mr. W. Dorrell presided at the Pianoforte.

The only fault of this splendid programme was (which we were sorry to be compelled to notice in the last) the absence of native compositions; but as we have already said our say on this head, we content ourselves with recording the fact that Mr. Bennett does not seem to think our advice worth consideration.

The *Quartet* of Mendelssohn is one of those gorgeous inspirations with which, in early youth, he first astonished and charmed the world of music. In the

vastness of its outline, the restlessness of its character, and the minuteness of its detail, it forcibly reminded us of a work recently produced by a young Englishman (Mr. Charles Horsley), with brilliant success, at one of the soirées of the "Society of British Musicians." How delighted should we have been to hear the talents of the four distinguished artists who interpreted it, with Sterndale Bennett at their head, bestowed upon this fine work of a brother musician! What would we not give to hear Bennett's interpretation of the work which we but lately spoke of with such sincere enthusiasm—and which is not only admirably suited to his style of execution, but is scarcely inferior in merit to the quartet of Mendelssohn, which was executed on Monday night with such wonderful energy and power! Who knows but we may yet hear it at the third soirée? Poor Miss Ley, who has a delicious soprano voice, was too frightened at her audience (and no wonder) to leave us any opportunity of judging of her capabilities as a vocalist; she was very indulgently received, however. Mr. Calkin sang the "Wanderer" exceedingly well—but a song that sounds insipid to us from the lips of Miss Dolby, or Herr Standigl, is not likely to please us from any one else. The concerto of Sebastian Bach is a work of tremendous power, leaving all that preceded and all that followed it a vast way in the rear. This Bach puzzles us beyond all conception. At a time, when, so to speak, the development of a musical composition was almost a thing unknown, here is a long symphony in three movements, in design and comple-

tion no way inferior to the master-pieces of Beethoven! We cannot speak too highly of the manner in which this magnificent burst of grandeur was rendered, by Mr. Sterndale Bennett and his able assistants, (Mr. Gattie and the rest) and we cannot think too highly of the audience who received it with such affectionate welcome, and with one voice confirmed it the *chef-d'œuvre* of the evening. To hear such a thing thus executed would repay subscription to twenty concerts, and leave nothing to complain of. The trio of *old* Corelli was anything but *archangel-ish* after this super-human and more especially *super-Correllish* display—though it was excellently well performed by Phillips, Hill, and Severn. Miss Marshall delighted us by her fine execution of "*Non Temer*," in which she proved herself the accomplished and imaginative singer we have so often pronounced her.—The accompaniment to this very difficult *cantata* was achieved by Mr. Dorrell in brilliant and masterly style.—It was loudly applauded.—Spohr's charming duet was beautifully sung by Miss Marshall and Mr. Calkin, and well received.—The three exquisite *morceaux* selected by Mr. Bennett from his own works, each of which is a perfectly finished miniature, went home to all hearts and produced a deep sensation. We must confess (if we are to be hypercritical) that we should have preferred *all three of them* a shade slower; but Mr. Bennett may be supposed the best judge of the manner in which his own compositions should be rendered, and therefore our solitary grumble will not have much weight.—We half excused him with the notion that he was preparing himself for the

long and difficult sonata of Beethoven, with which the selection concluded, and which he delivered in a style of first-rate excellence.—In Spohr's pretty song (a manifest plagiarist from Mozart, however,) Miss Ley had somewhat recovered her self-possession, and sang very unassumingly and with considerable expression.—The concert concluded at an early hour, and every one left delighted and instructed.

What a capital music lesson this would have been for the worthy inhabitants of Edinburgh, who, with their passionate love of the art, would have relished it to the utmost! Perhaps, when Sterndale Bennett becomes the representative of music at the University of the Scotch Capital (an event which we cannot possibly look upon as other than certain) he may treat them with a few such—and then who will say a PRACTICAL MUSICIAN is not the man for the Edinburgh Chair?

Q.

THE EDINBURGH MUSICAL CHAIR.

(From a Contemporary.)

A WORD or two more about the Edinburgh Musical Professorship. We have received a reproachful letter from Mr. Flowers, but our correspondent will forgive us, when we tell him that we laboured under the impression he had resigned; and did not, therefore, include him among the "wholly incapables." It appears, however, from the *Musical World*, that such is not the case; still, in spite of Mr. Flowers, we think that the only fit candidate for the office is Mr. W. Sterndale Bennett; and this is our reason. Hitherto the Professorship of music has had no influence whatever on the state of music in the metropolis of Scotland—and why? Simply because no practical man has ever yet held the situation. To fulfil the intentions of General Reid, a practical musician is an absolute *sine qua non*. His wish was that his compatriots should be instructed in the science not the history of music. If a Professorship of Musical History were required, any one of the learned Professors who have the post at their disposal, could undertake it with a month's close reading. It requires no knowledge of counterpoint, or of any other point musical, to tell us, that Timotheus had a red nose, that Nero fiddled when Rome was on fire, or that Cimarosa wrote one hundred operas, and not quite so many oratorios. A professor of medicine could do this for us as well as a professor of music—perhaps better, being more likely to be a ready scribe, the result of a most probably superior or at least, more varied education than is ordinarily the gift of a musician; so that the great poet and philosopher, Professor Wilson (the immortal Christopher North) would be a likelier man (and one on whose authority we could sooner rely) to tell us the life of an artist, or the history of an art, in an agreeable and instructive manner, than any artist we could name. We ourselves, if we considered the history and literature of the art (&c. &c.) the main points, would immediately offer ourselves as

candidates, and would cheerfully bet ten to one that we could beat Dr. Gauntlett, Mr. Donaldson, or Mr. Flowers clean out of the field. If such, indeed, were the requisites, the learned and intelligent electing professors need not go out of their own body. Any one among them could write a history, or broach a theory, better than most of their species. They are men of varied acquirement and profound philosophy; they are celebrated from one end of Europe to the other. What want have they to give from three hundred (the minimum) to a thousand, (the maximum), pounds sterling, per annum, to a musician! to write a history for them? The case is clear. General Reid desired a practical musician, thoroughly versed in every department of his art, to teach his countrymen the principles of the science, and to develop their feeling, by the constant interpretation before them of the immortal works of the greatest masters. Can any one (we say it thoughtfully) in Great Britain do this better, nay, so well, as Mr. William Sterndale Bennett? We go further; can any one in Europe excel him in the qualifications most desired? No, no, no, a thousand times no! Moreover, the electing Professors are intelligent enough to know this, candid enough to confess it, and upright enough to act upon their convictions. We admire them as men of erudition and genius, we respect them as men of honour and principle, and will cheerfully abide by their decision.

VOCAL RIVALRY.

WILSON, TEMPLETON, HORNCastle, AND PHILLIPS.—The musical lecture monomania is gaining ground. Every day this week one or other of these singers has been giving entertainments either at Crosby-hall, the Music-hall in Store-street, or the Hanover-square rooms. Messrs. Wilson and Templeton illustrate Scotch melodies, Mr. Horncastle the music of Ireland, and Mr. Phillips alternately Hebrew airs, the songs of Dibdin, and the German and Italian schools. The most successful of these speculators in "sweet sounds" is Wilson. Without attracting the shoals which formerly attended his meetings, he still gathers very numerous auditories. It may be doubted whether Phillips and Templeton gain any thing like the amount of their theatrical engagements. Mr. Horncastle, we fear, can scarcely cover his expenses, for he is aided by Miss Cubitt and Miss Porter as vocalists. Miss Le Roy as harpist, and Mr. T. Jolley for the pianoforte. Wilson on Monday night, gave, for the first time his "Mary Queen of Scots," which subject Templeton had selected for his opening lectures; and on Thursday evening the latter gave, for the first time, his "Beauties of Burns," which subject Mr. Wilson had pretty nearly exhausted seasons before. The two Scotch tenors have been rivals throughout life. They were ventricle clerks together in Edinburgh. Mr. Templeton was either a compositor or became connected in some way with the press. Mr. Wilson was a reader or corrector of the press, and in that capacity read or revised most of Sir Walter Scott's works. Having fine voices, both somewhat late in life turned theatrical tenors, Wilson appearing at Covent-garden Theatre, and Templeton at Drury-lane. The former, having a beautiful voice without much science or style, gained a good position promptly, although never regarded as a first-rate artist. Templeton made no way until the matchless Malibran awoke him into life in the "Sonnambula." She Italianized his Scotch style, animated his cold temperament, and he fairly took the town by storm. Subsequent studies in Paris under Bordogni, Balfe, and other masters, have improved him wonderfully, although he remains a very uncertain singer; and the distortion of his face whilst breathing forth melodious strains as a lover has been a great drawback on his reputation. He is essentially a stage singer, and managers would be glad in the present dearth of tenors to

avail themselves of his undoubted talents, but he is a very impracticable man to deal with. Seeing the success of his rival, Wilson, in musical entertainments, he has launched forth as an imitator; but on this topic more anon. Wilson is a right-minded, thoroughly honest man. He has not the slightest particle of quackery in his competition. It was as far back as 1835, we believe, that he began his lectures on music at the Mechanics' Institution in London, and on his tour in the United States he opened a regular system of entertainments. His triumph here on his return was prodigious, and caused his abandonment of the stage. It will be gathered from the above details that no very great affection can exist between the two Scotch tenors, and some sparring has therefore taken place. Mr. Wilson, on Monday, began the attack by explaining that the subject of Mary's history had been prepared by him a year since, but that a domestic calamity (the death of a child) had caused its postponement. Mr. Wilson hinted that, as he had made no secret in musical circles of his intentions, Mr. Templeton must be regarded as poaching on his manor, a system which he (Mr. Wilson) should think but an ill requital of the public patronage he had been honoured with. Mr. Templeton, on Thursday, *per contra*, declared that he had no notion of "arrogating to himself the exclusive right of lecturing on Burns, but that he was justified in pointing out the poet's beauties, having been born in the same county, and his father and Burns having been friends." Mr. Wilson's adherents cheered his allusions very lustily, and so did Mr. Templeton's supporters applaud his thrusts. In fact, if the audiences had been Hibernian instead of Scotch they could not have displayed a more mischievous desire to provoke a "scrimmage" between the two tenors. As to the matter contained in the new entertainments, there is little to require notice. Mr. Wilson's lecture was distinguished, as usual, by its good sense, and his vocal illustrations were exquisite, because simplicity of text was strictly adhered to. But one admission at the outset, creditable to the candour of the lecturer, destroyed its interest, as affording information of the music of Mary's times. Mr. Wilson admitted that we were completely in the dark, and that nothing but "titles of songs" had come down. This is true enough. We have nothing of Scotch melodies before the time of Charles the Second, when the first published versions of them appeared. Mr. Wilson had therefore availed himself of the talents of Mr. Ballantine, of Edinburgh, to write the words of songs illustrative of the lecture to which melodies handed down by tradition were appended. All this is very fair on the part of Mr. Wilson, and should serve as a lesson to his rival not to attempt an imposition like Mr. Templeton's pretended melodies in "Mary Queen of Scots." For the rest, Mr. Wilson sings thirteen airs, two of which are old French melodies—"Mary's Farewell to France," and "The Last Lay of Chatelard;" the latter a most charming composition, and deliciously sung by Wilson. Mr. Templeton's "Beauties of Burns" is a far superior lecture to his "Mary;" but it is too ambitious in style, and the monotonous elocution of the lecturer renders it heavy. His singing is somewhat unequal. It is disfigured by gallery vulgarity, and florid cadenzas, of which he would do well to divest himself in a concert room.—*Britannia.*

SACRED HARMONIC SOCIETY.

DESPITE the dreadful snowstorm of last Friday night the amateurs crowded Exeter-hall to excess; Handel's sublime oratorio of "Jephtha" being the point of attraction. This was the last great work of the immortal Handel. He was blind for the remainder of his days before he had terminated the composition. It only occupied his attention about six months in all. It was produced in 1751; and, although the great musician was no longer able to

conduct, he was present at the performance. The poem of "Jephtha" was from the pen of the Rev. Dr. Morell. The first part treats of the acceptance of Jephtha by the Israelites, as their leader, after they had repented of their idolatry, and resolved to war with their oppressors. This calls forth the vow of Jephtha, to offer up as a victim to the Lord the first person he should meet when returning as a conqueror to his house. His wife has a foreboding of evil, but Iphis consoles her, and Jephtha goes to the wars. In the second part his victories are proclaimed, and by a fatal mischance the daughter Iphis meets Jephtha on his return from battle. He bewails his sad fate, but is resolved to fulfil his vow—the Israelites expressing their despair. In part the third the daughter is resigned, and the sacrifice is preparing, when the rites are forbidden by the appearance of an angel, who declares that Iphis shall be devoted to the service of God. The interposition of Providence is gratefully acknowledged, even Hamor, to whom she was betrothed, piously submitting to lose her for ever. Handel in this oratorio has touched the deepest sorrows of the human heart more fearfully than in any other of his works. There is great solemnity in the opening denunciation of the Ammonites by Zebul, a warrior, a part finely sung by Phillips. The air of Storge, Jephtha's wife, "In gentle murmurs will I mourn," on her separation from him, has an elegant flute accompaniment. How finely it is contrasted with the air, "Scenes of horror," where Storge is terrified at the future. Miss Poole had not stamina enough to place these airs in juxtaposition. It was too low for her voice. The air that followed, in which Iphis dispels the gloomy fears of her brother, was charmingly sung by Miss Rainforth, who was enthusiastically encouraged. The great choral effort, ending the first part, electrified the auditory. We cannot attempt a description of this wonderful chorus, but can only supply the words, with the simple observation, that, so far as music can realize in the mind's eye or ear the sublimity of the situation, it came up to it.

"When His loud voice in thunder spoke
With conscious fears the billows broke,
Observant of His dread command.
In vain they roll their foaming tide;
Confin'd by the Almighty Power,
That gave them strength to roar,
They now contract their boisterous pride,
And lash with idle rage the laughing strand."

Opinions are, however, divided whether this or the chorus terminating the second part, "How dark, O Lord, are thy decrees!" is the finest. Both are overwhelming; but the breaks in the latter, perhaps, give it a more dramatic colouring. The chorus-singers went marvellously together. All honour to their noble enthusiasm! It is scarcely necessary to state that when Braham sings in this oratorio that fact alone would render it attractive. It is the most extraordinary effort of his genius. There are two bits of recitative in the second part, "O, Zebul, Hamor!" and the "Deeper and deeper still!" enough to awaken Handel from his grave in admiration of such musical elocution. It is the perfection of vocalization, and will stand in comparison with the sublimest moments of the greatest artist, native or foreign, who has sung within the memory of man. Not a syllable is lost of these pathetic harangues. The agony of the father is evident, now in burning accent, and then in faltering tones. The climax, when Jephtha cries, "I am no more!" is most affecting; and the man who is not seen to weep is only hiding his emotions by vociferous cheering. The patriarch was in glorious voice, and it was gratifying to find that the band applauded him most heartily. He was encored in the first recitative, and a consideration only for Mr. Braham prevented the repetition of his second masterly essay in the "Deeper

and deeper still." We are happy to announce that this society is flourishing. The annual report read at Exeter-hall was very satisfactory. There was a considerable balance in hand—£272. Eighteen concerts had been given during the season, at which Mendelssohn's "Lobgesang," Spohr's "Fall of Babylon," Handel's "Deborah," and Dr. Crotch's anthem had been performed for the first time.

CORRESPONDENCE.

To the Editor of the "Musical World."

DEAR SIR.—You have in a few words said all which need be advanced to show that your last week's correspondent is no "Mediator," although his scriptural quotations give his sentiments a somewhat religious cast. I may not err when I observe that there have been thousands of instances where genius has been totally lost for the want of culture.

Many a plough-boy's lofty imaginings have been buried in obscurity, because he never knew how to put down his thoughts on paper. It often happens that a musician has fine ideas, but is unable to express them, and more frequently loses the exact turn of his ideas by attempting to put them into order, and the very attempting to do so, destroys the order of them. What, then, is the use of poetical ideas, if writers cannot give them utterance? The contemplation of a silver rivulet will not make a composer's melodies flow sweetly; nor will a rushing cataract or tornado yield him appropriate notes to express energy. What then is required to produce poetic music? A complete mastery over all mechanical exercises; to have them at your command when necessary—not to seek—but to find them ready; then and not till then, can, or has any composer written a truly poetical and classical work, and all great musicians have been able to write in all styles, whether strict or free.

"No one ever despised beauty who possessed it," and I am confident that Mozart, perhaps, before all other composers would have supported a Society which tended to revive a feature in the art of music, so important, so neglected, and so ill supported by English Musicians, as Counterpoint, (the language of the true musician) is in the present age. If a few (ah! very few) with myself, have made of late "a great ado" about fugues, who for the last twenty years have estimated them as they deserve? Has the Royal Academy of Music brought out one good fugue writer? Do the teachers of this Institution set their scholars a good example? Professors may tell the public that a fugue is mechanical! (I wish they could show, that they have the genius to compose one) I will tell professors, that I hold a different opinion from them, and have therefore no grounds for conscientiously asserting that they are accomplished musicians, as a man *unable* to compose in all schools is only in *part* a good musician. Bach, used to say, that the man *only* who had himself grappled with difficulties, was a fit person to teach others how to avoid them; nor is it to be presumed, that a man who cannot, himself, write in a good school of Counterpoint, can be able to instruct. It is expected that a scholar should have implicit confidence in his master; his example therefore, he follows; but I will dwell no longer on this point, for all who *think*, must think with me on this subject.

I find no delight in hearing startling, sparkling flights of fancy, if I discover no *design* in these attempts at novelty, which for the most part are tasseled imitations of musicians, who had both fancy and design; others may have a different opinion. A composer *unable* to write a genuine fugue, is equally "at sea" when he attempts to

write a genuine symphony, opera, and of *course* oratorio! Where are there a dozen living British musicians to be found who are capable of writing a genuine fugue?

Your correspondent "Mediator" found it difficult "to preserve a patient temper," whilst endeavouring to show that a *performer* was a musician—I wish he had shown as much enthusiasm for *composers*, then he would, at least, have proved himself an *impartial* man, and would have "conceded honour to whom honour is due." Are there not a dozen performers who can play the most *cruel difficulties* on every fashionable instrument in the present day, whose fingers are so strong and independent, that they can almost destroy a pianoforte, for instance, at one sitting, and nearly break the drum of one's ears with the strength of their thumbs? Yes! there are ladies whom I could number up, not only a dozen, but a dozen times a dozen, who are as able performers in this style of execution, and as good musicians (according to "Mediator's" idea) as, more than half the male performers now living in England, and have every right to be called such, because they have *equal* knowledge and ability. There is no lack of *interpreters of music* nor need they weep at their success, for in England they carry away both honour and money, whilst a true composer is little valued by the public, made use of by the performer, and the publisher reaps most of the advantages derived by his works. Such wholesale performers seldom teach the works of MOZART, although they profess to admire him by wholesale: their excuse is that the public do not understand him, nor will they ever till musicians do *rightly* themselves, for his ideas are too refined to be under the hands of modern performers, who have more physical force than refined taste. I respect such a performer as W. S. Bennett, for he is an ornament to his profession: he not only can, but *does* play classical music, both in public and private, and he is *justly* admired. When I mention Mr. Bennett's name, I do not wish to exclude some others, who like him, follow the same course. Mr. C. Potter for instance; but whilst I respect such performers as these, I would not pay them the ill compliment to say that I admire the thumping school of performers, for I frankly own I detest it; and would rather hear a lady play easy good music, than all the passages of what Haydn called "*only* pianoforte composers!" I know that I am the loser by holding such opinions, but this does not impair the justice of my remarks, but as I have a greater respect for Bach and Mozart, than I have for the rude compositions of modern times, I cannot change my opinion on any account. Performers who would interpret refined works, must have both a refined mind and a liberal education, or they must be contented with overcoming mechanical difficulties, but never will be able to teach their pupils to appreciate refined music. I am aware, I state only truisms, but the public and performers generally, do not feel the force of them, but as "Veritas nihil veretur nisi abscondi," so the motto runs, "Veritas vincit." There are other observations in "Mediator's" letter which I will, if permitted, reply to next week, but will, at present conclude by saying, that a man cannot fairly be called "conceited" because he is "earnest" in a serious question, although many might be deemed less sapient for writing on a subject they do not understand; and were I to descend to the trifling puerile language of most of my anonymous friends, I should be laughed at, in the same manner that I have reason to do, when I read the attempts at wisdom from such wits; but if a musician's word can be credited, you may believe me, that I am more disposed to regret the want of manly behaviour in my opponents, than inclined to ridicule their efforts.

Believe me, dear sir,
Yours truly,
G. F. FLOWERS.

REVIEWS.

"Una Fatale Immagine"—Romanza—GABUSSI.

"Se mai dissi ch'io non l'amo"—Arietta—GABUSSI.

"Perchè da me t'involi".—Duetto—GABUSSI.—(Leader.)

THOUGH these compositions display no originality, they bear the evidence of a musicianly ease, which at least entitles them to respect. It would be difficult to pick out any points in them as worthy of especial remark, since they are written from beginning to end, with imperturbable equality of effect.—While there is nothing censurable in them but their extreme unattractiveness, so there is nothing striking in them but their entire inexpression of any one sentiment more than another. They are distinguished from writings of a similar order by Bellini, Balfe, and other Italian song-makers, by their unassailable correctness. Other characteristics have they none—and were we to continue talking of them for an hour, the end of all we could say would be nothing.—*Bref*—then,—they are musicianly nothings.

"Ahasuerus"—Song—FRANZ BOZEN.

(Ewer).

THIS song, which we very well recollect Staudigl singing last season, is evidently the production of a musician, and a musician of feeling, moreover.—It is somewhat monotonous nevertheless, although there is some nice flowing melody, and considerable character in the accompaniment. Its length is its greatest drawback. The episode (*Allegro molto*) is in a very remote key (G minor) from the original key of the song—(E minor), and though the return is skilfully managed, we can hardly reconcile ourselves to the so distant relationship, or rather, properly speaking, entire strangerhood between them; it is, besides, exceedingly difficult for the accompanist. On the whole there is a rhapsodism about the song, which is only pardonable from the excellence of its workmanship.

"A collection of Marches"—MACDONALD. (Leader.)

SOME popular marches, well and easily arranged for the piano.

"The Duke's Band March"—C. W. GLOVER.—(Ransford.)

As good as most things of its kind—and saleable from its popular character.—But who is "The Duke?"

"Four Waltzes"—R. W. H. BURRAGE.—(Cocks and Co.)

THE three first are good imitations of

Strauss and his followers. The last is of a better order, and reminds us of a waltz by Beethoven, in F minor. It is a great relief to get rid of the eternal tonic and dominant of which modern waltzes are ordinarily constituted.

(Many other Reviews are in type, but press of matter compels their deferment.)

Provincial.

LIVERPOOL, JAN. 20, 1844.

MISS CHRISTIANA WELLER'S FIRST GRAND SOIREE MUSICALE.—Miss Weller ought to feel both proud and grateful for the response which was made by our fashionable and musical community to her announcement for Wednesday evening. The Royal Assembly Rooms were crowded almost as soon as the doors were opened, and never within our memory was there assembled in them a more brilliant auditory. Mrs. H. Chatfield made her first appearance before a Liverpool auditory, she was suffering under a very severe cold and hoarseness. Mr. Ryalls and Miss Whitnall had each two solos. Mr. Ryalls with study will prove an excellent tenor for concerts. Miss Whitnall was very deservedly encoored. Miss Weller fully sustained the high reputation which she has acquired as a pianist, performing with taste and brilliancy. Miss Anna Delancy Weller made her debut on this evening, and played with her sister spiritedly and correctly. Mr. Henry Aldridge, the leader of the Philharmonic Concerts, presided at the pianoforte with great steadiness.

IRISH MUSIC.

Mr. Wm. Forde, of Cork, whose reputation as a theoretical and practical musician is foremost there, has, it appears, commenced a series of lectures in that town. The following is from the *Southern Reporter* :—

"The first of Mr. Forde's lectures on this subject has created very great interest. He brought forward the most convincing evidence that the style of the Irish music was known and practised in ancient Greece. He also showed that the same style of music exists in China and Java, where, in all probability, it has existed for thousands of years. From this data Mr. Forde draws the inference that Ireland derived her system of music from an original Eastern seat, where the arts were cultivated in far distant ages. The importance of that conclusion, strongly confirmed by living music, and by the accounts of Grecian writers, cannot be too highly estimated for the light it throws upon the ancient history of Ireland. Mr. Forde stated that, in his second lecture, he will give further proofs of the identity of the Irish and most ancient Greek music.

"The lecture was interspersed with musical examples of the most curious and interesting nature. The difference between the modern music and the Irish was first exemplified. This was followed by an ancient Scandinavian air, and several Irish melodies.

"Specimens were then given of the popular music of the farther extremity of Asia. The lecture was terminated by a sort of gallery of music characters. Five most pleasing groups of the national melodies of the various countries were performed on the flute by Mr. Forde, who was most ably accompanied on the piano-forte by Mr. Wigstrom. We have never seen an audience more delighted with a musical performance.

"The novelty of the opinions, the extent of historical information, and the superior nature of the musical illustration, by which Mr. Forde's first lecture has been marked, leave no doubt that he

will receive the fullest support from the Irish public."

From what we know of Mr. Forde's general abilities, we should think him far more fit for the task than any else one who has undertaken it; time and almost exclusive study of them can alone enable him to elucidate our older and finer airs.

Mr. Forde is brother to the painter of the tragic muse, one of the finest works produced by an Irish artist, and if he have anything like his dead brother's genius he must succeed.

CHEETHAM HILL GLEE CLUB.

Manchester January 13th.

ON Monday evening last, this club gave their third concert to a highly respectable and numerous audience; it being an undress concert for the admission of ladies. The vocalists were Miss Leach, Miss A. Graham, Mrs. Winterbottom, Mrs. Yarndley, Miss Hellawell, and Master George Frederick Graham; Messrs. Standage, Heelis, S. Cooper, Clough, Atcheson, Sheldrick, and Hughes; Mr. T. Graham, pianist. The programme, as will be seen, displays a judicious selection of choice pieces :—

PART I.

1 Chorus Glee, 'Loud let the Moorish tambour sound,' Miss Leach, Mrs. Yarndley, and chorus—H. R. Bishop; 2 Glee, 'Bear me sweet fancy,' Messrs. Standage, Cooper, Clough, and Sheldrick—C. Hargreaves; 3 Quartet, 'Mi Manca la voce,' from the Opera of 'Il Pietro l'Eremita,' Miss Leach, Miss A. Graham, Mr. S. Cooper, and Mr. Standage—Rossini; 4 Glee, 'The Isles of Greece,' Messrs. Heelis, Cooper, Clough and Hughes—Dr. Smith; 5 Glee, 'Blow, blow, thou winter wind,' Miss Leach, Mrs. Winterbottom, Mr. Atcheson, and Mr. Sheldrick—Stevens; 6 Grand Chorus Glee, 'The golden day,' Misses Leach, Graham, Mrs. Winterbottom, Mr. Cooper, Mr. Hughes, and chorus—T. Graham.

PART II.

7 Catch, 'Would you know my Celia's charms,' Messrs. Standage, Cooper, Waddington, and Sheldrick—S. Webbe; 8 Glee, 'If sadly thinking,' Miss Leach, Mrs. Winterbottom, Mr. Atcheson, and Mr. Hughes—Harrison; 9 Glee, 'The Seasons,' Messrs. Heelis, Cooper, Clough, and Sheldrick—T. Cooke; 10 Trio, 'My Lady the Countess,' ('Il Matrimonio segreto,') Misses Leach, A. Graham, and Mrs. Winterbottom—Cimarosa; 11 Air and Chorus, 'Haste thee, nymph,' Mr. Clough and chorus—Handel.

A ball succeeded the concert, and was kept up with great spirit till long after the hour that sheeted ghosts walk the earth.

MISCELLANEOUS.

THE BIRTH-DAY OF BURNS.—Mr. Templeton has most judiciously selected this interesting subject for didactic and lyrical illustrations. The character of the Scottish poet is full of matter interesting to the people of every land. His poetry has become deservedly universal, and all will listen with curiosity to the private habits of the man, and the peculiarity of his poetic temperament. Mr. Templeton gave an admirable selection of his songs, prefaced by anecdotic matter suggestive of the inner man. The lecturer states that he was born within a short distance of the bard's homestead, and that his father had been the familiar friend of the poet. Un-

like Wilson's "Nicht wi' Burns," the matter is more general and less biographical. The remarks, distributed throughout, serve as admirable texts to the vocal portions. All the salient points of this extraordinary man are touched upon vividly and delicately; his early aspirations, his warm nationality, his loves, his difficulties, and all the phases of his life, are feelingly and naturally portrayed. The songs selected are delicious comments in the literary matter, and sung with great dramatic feeling, both sentimental and comic. There is a fine appreciation of the latter, which surprises as much as it pleases the audience. We think the gem of the night was "Now Simmer blinks on Flowery Braes." The entertainment has been prepared with a fervid love of the subject, and is written with enthusiasm and literary taste. Mr. Templeton delivers the lecture with varied talent, and sings the songs exquisitely. We have no doubt that it will become one of the most popular of the season.

MISS HELEN FAUCIT.—This accomplished actress, after engagement upon engagement in Scotland, and having warmed both the public and the critics in the "far north" by her grace, her power, and, as they quaintly call it, "her naturalness" (not an English word certainly, but one made for the occasion), is playing those characters which, despite her predecessors, she has made her own, at Newcastle-upon-Tyne. We rejoice to learn she is received in public and private as she deserves to be, and to hear that she has been winning not only golden opinions, but receiving much larger sums of money than her warmest admirers ventured even to hope she would, when the distressed state of the legitimate drama is considered.

VIENNA, Jan. 10.—Donizetti has arrived in this city in perfect health. He replies, when any one asks him if he purposes composing anything new for the theatre, "That he will contract no new engagement until the close of the treaty he has made with the French Opera." It may, therefore, be considered certain, that this year his musical labors will be confined to the Academy Royal of Paris.

MANCHESTER, Jan. 29, 1844.—On Saturday evening, Mr. Braham's concert at the Wellington rooms, was well attended, and the veteran sang to astonish and delight his audience. Mr. Charles, and Mr. Hamilton Braham sang with considerable effect, and are rapidly advancing in the favour and estimation of our public. Miss Josephs (of Liverpool) sang two songs with considerable effect, accompanied by Mr. R. Andrews. Master Richard Hoffman Andrews played Beethoven's

serenade on the concertina, with considerable taste and feeling, and was ably accompanied by his father on the pianoforte. —(From a Correspondent.)

WOODFORD, Tuesday, Jan. 30, 1844.—Mr. Bates' second concert took place yesterday evening. Mr. Bates conducted, and Mr. Bates, junr. showed great talent in a Fantasia, by Herz, and in a duet with Mr. Dando, who also played a violin solo by De Beriot with much effect. The veteran Braham sang five songs, and was encored in "The Bay of Biscay O!" the other vocalists were Stretton, Miss Marshall and Miss Ellen Lyon, whose highly successful exertions afforded the greatest pleasure to an elegant and crowded audience, consisting principally of ladies. —(From a correspondent.)

BERLIN.—"The Frogs" of Aristophanes, set to music by F. Commer, are to be shortly represented in the saloon of the Greek Society of the Members of the Singing Academy. This work was first to have been performed at the Royal Theatre of Postdam, but the poet Tieck objected, insisting that Aristophanes should appear in his native Greek, without any adventitious ornament.

ST. ANN'S, ALDERSGATE STREET.—The candidates for the situation of organist were returned in the following order. Mr. Goss umpire. 1. Wylde; 2. Waller; 3. Striland; 4. White. Wylde played Bach's pedal fugue in C; Waller, one of the forty-eight fugues in D; White "Achieved is the glorious work." Mr. Wylde is an excellent musician, and a capital performer.

THE DATES of the Ancient, Philharmonic, and Societa Armonica Concerts for the ensuing season are—March 13th, Ancient, 18th, Societa Armonica, 25th, Philharmonic, 27th, Ancient, April 8th, Societa Armonica, 15th, Philharmonic, 17th, Ancient, 22nd, Societa Armonica, 29th, Philharmonic May 1st, Ancient, 6th, Societa Armonica, 8th, Ancient, 13th, Philharmonic, 15th, Ancient, 20th, Societa Armonica, 22nd Ancient, 27th, Philharmonic, 29th, Ancient, June 3rd, Societa Armonica, 5th, the *Messiah*, for the benefit of the Royal Society of Musicians, 10th, Philharmonic, 17th, 18th, 19th, Oxford Commemoration, 24th, Philharmonic, July 8th, Philharmonic. The rehearsals of the Ancient Concerts take place on the Monday mornings preceding each performance; and the rehearsals of the Philharmonic on the Saturday mornings preceding each Concert, at twelve o'clock. We give these particulars for the information of our provincial friends, who may feel disposed to attend any of these concerts.

MADAME DULCKEN's second *Soirée Musicale* of the second series, took place on Wednesday evening week, to a highly fashionable and numerous auditory. The following was the programme:—

PART I.

Quintuor, in A minor, two Violins, Viola, Violoncello, and Contrabasso, Messrs. Willy, Goffrie, Ella, Lucas, and Howell—Onslow. Aria, "Tral timor," Mr. James Bennett, (Il Seraglio)—Mozart. Duo, Pianoforte and Violoncello, Madame Dulcken and Mr. Lucas—Mendelssohn. Scena and Aria, "Softly sighs," Miss Rainforth (Freyschütz)—Weber. Sonata Pathétique, for the Pianoforte, Madame Dulcken—Beethoven.

PART II.

Song, "Over hill, over dale," Miss Alleyne, (composed to Shakspeare's Midsummer Night's Dream)—T. Cooke. Quintuor, Pianoforte, Flute, Clarinet, Bassoon and Horn, Madame Dulcken, Messrs Ribas, Lazarus, Baumann, and Jarrett—Spohr. Duet, "Fair Aurora," Miss Alleyne and Mr. Bennett—Dr. Arne. Invitation à La Valse, Pianoforte, Madame Dulcken—Weber. Conductor, Mr. Moscheles.

We never heard Madame Dulcken play better;—in the immensely difficult quintet of Spohr, especially, and in the picturesque sonata of Beethoven, she absolutely astonished her audience. The wind instruments were delicious; the names of Ribas, Lazarus, Jarrett, and Baumann, were a sufficient guarantee for this. The quintet of Onslow, went to perfection. We like the playing of Mr. Goffrie (second violin) so much, that we must affirm we should be greatly pleased to hear him take the *primo violino*, for once in a way—and we are sure an enthusiastic lover of his art like Mr. Willy, would not object to play second to him, just to give him a chance. The vocal music was scarcely so good as usual—with the exception of the *scena* of Miss Rainforth. Mr. Moscheles presided admirably at the pianoforte. Mr. Bennett sang, instead of Mozart's song, a ballad, in G minor, by Mendelssohn.

JUVENILE MUSICAL TALENT.—We have seen lately in a combination of the most distinguished artists, a pianist of fifteen years of age, Miss Ellen Day, and a Paganini of twelve years, Master John Day, who have excited a lively and sincere enthusiasm. There are in the world about seven or eight virtuosos, whose execution is irreproachable. We will do Miss Day the honour to place her in this small number, and we think that is saying a great deal, but it is not all. Miss Day executes with judgment and true sentiment the music of Beethoven, Weber, and Hummel, the capricious fantasias of Liszt and Henri Herz. Master John Day is a little taller than his violin, and plays with incredible address; the most terrible difficulties he plays with soul, with fire, with taste, and without exaggeration. Miss Ellen Day and her young brother have al-

ready met with great success in London, and the other principal towns in England. They have been welcomed, and applauded with enthusiasm in the most distinguished rooms of our capital. We doubt not that the public of Paris, Vienna, and Berlin, would form a similar judgment to that of the public of London and Brussels. The generous manner in which M. De Beriot so readily repaired the severe loss Master Day sustained, in breaking his valuable violin, cannot be made too public, for when this gentleman was made acquainted with the accident, he immediately proffered the use of his splendid instrument for the young Artist to perform at his concert.—*Brussels Paper*, Jan. 21st 1844.

HAYMARKET THEATRE.—Mr. John Parry has been delighting crowded audiences at the Haymarket Theatre, with his buffo scenes, which he has sung between the dramatic pieces, during the last and present week, with the greatest success. He sings at Bath on Saturday. Blagrove and Lindley, with the Misses Williams, have been giving concerts in the West of England, always with great success, as regards their performances. Mr. Williams accompanies the solos and vocal pieces on the pianoforte.

ROYAL SOCIETY OF MUSICIANS.—Mr. Jarrett, the excellent horn player, has been elected a member of this venerable and honourable Institution. Mr. Jarrett's masterly command over his instrument, excited the envious bile of several individuals in the *brass* line, who bruted about reports unfavourable to the state of his health; but the governor and court of assistants testified their opinion of his talent and respectability, by electing him *unanimously*; there not being even the shadow of a black ball, in the balloting box.

BRIGHTON.—Mr. Gutteridge gave a performance of sacred music in the Town Hall on Monday, followed by a miscellaneous act. The singers were Miss Rainforth, Miss Dolby, Miss E. Birch, Messrs. Bennett, and Ferrari. Mr. Willy led the band, Mr. Gutteridge presided at the organ, solos were performed on the violoncello and harp, by Mr. Hausmann and Mr. Balsir Chatterton; the hall was crowded.

BRISTOL.—Mr. Templeton has given his Scottish entertainments at the Victoria Rooms, Bristol, to very numerous audiences, who, on the first day, encored him in four songs, and on the second in six. He was accompanied by Mr. Blewitt on the pianoforte, with great judgment. Mr. Templeton has promised the Bristolians another visit shortly.

MR. TEMPLETON.—We understand this gentleman who has been so decidedly suc-

cessful in his newly adopted line of Musical Entertainments, has so many provincial and other Engagements to fulfil that he will be unable to reappear in the Hanover Square Rooms until March, when novelties of an interesting nature are promised us. Mr. Templeton's versatility as a singer, and declaimer have delighted and astonished us. We did not give him credit for possessing the *naïveté* and humour with which he enlivens his entertainments.—To the plaintive songs of "My Nannie O" and "O Poortith Caud." He gives a *pathos*, quite his own; to "My Tocher's the Jewel," a characteristic expression of irony; but his triumphs are "Somebody," "Green Grow the Rushes," and "Scots wha hae," into which he infuses even more than the requisite spirit; in short Mr. Templeton is richly qualified for the delivery of a Solo entertainment.

MISS DINAH FARMER's third and last soirée came off on Monday, very successfully to a crowded audience, at Zeitter's pianoforte rooms. Miss Farmer played on one of the fine grand pianofortes of that eminent maker, and afforded the greatest treat to her friends. The programme contained a great variety of excellent matter.

PARIS.—At the second concert of the *Conservatoire*, the *Jupiter* of Mozart, the No. 2. (in D) of Beethoven, the "Calm of the sea" (chorus) of the latter, and the *ne pulvis* (mottet) of the former, were finely given;—a complete Mozart—Beethoven selection. M. Dorus fantasia'd on the flute a little, in order to give the *dilettante* breathing time between these *chefs d'œuvre*.

ERNST gives a concert at the *salle Herz* (Paris) on the 28th inst.—at which he will perform some of his most celebrated pieces, among the rest Spohr's *scena cantante*, and his own *Carnaval de Venise*.

THE MELOPHONIC SOCIETY will perform Rossini's *Stabat Mater* to-morrow night, in which Mr. Braham and Mr. Hamilton Braham will take a part for the first time.

Mlle. RACHEL.—The English papers have erroneously stated that Mlle. Rachel would proceed to London in the month of June, and play at the St. James's Theatre. The celebrated tragedian's three months' leave of absence will be devoted to Belgium and the south of France.

THE KING OF PRUSSIA has just granted 300,000 crowns for the foundation of a *Conservatoire de Musique* at Berlin, to be organized like that of Paris.

MUSIC HALL.—Mr. Turner gave his annual benefit on Wednesday evening, which was extremely well attended. Braham was in excellent voice, and sang se-

veral songs; also, with Mr. Turner, "All's Well" and "The Minute Gun." He was loudly encored in the "Bay of Biscay," accompanied on the pianoforte by Mr. John Parry, who was encored in "The sleeping beauty," when he gave a new song, called "Norma." Miss Chany and Mr. Turner were encored in Barnett's "Sol Fa Duet," and the same compliment was paid to Miss Cubitt in "Come, bonnie lassies." The other singers, Miss S. Novello, Miss E. Birch, Mr. A. Novello, and Mr. Shoubridge acquitted themselves with their accustomed talent. Richardson was encored in a solo on the flute, and Mr. Case elicited great applause by a solo on the violin. Mr. J. A. Longhurst presided at the pianoforte with ability.

Notices to Correspondents.

MR. ANDREWS.—We shall be glad to notice the song he mentions, if he will be kind enough to favour us with a copy.

MISS ALLEYNE received with thanks.

LRO.—We are not in the secrets of music-publishers, or should most readily reply to our correspondent's query. Why not apply to one of the eminent firms? E. R. S. We are unable to say anything to our correspondent, being wholly unacquainted with guitar music. We may safely, however, recommend him to the catalogues of D'Almaine, Cocks, Boosey, Mills, Chappel, Wessel and Stapleton and others, where he is sure to find what he requires.

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PART SECOND.—Up, Scotland, up! and wake the morn—Mary's Lament in Lochleven—Earl of Argyle's Address to the Queen's Army—Tammie and Nannie—Dirge for Mary, Oh weep, weep, ye streams.

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At the Grand Banquets and Balls given to Her Most Gracious Majesty and His Royal Highness Prince Albert, by the Dukes of Devonshire and Rutland, the following gems were performed, and elicited the marked approbation of the illustrious Guests—Die Elfen and Homage to the British Nation, Waltzes by Labitzky. Labyrinth Walzer, by Lanner. Die Tanzmeister and Deutsche Lust Walzer, by Strauss. The Valse and Quadrilles from La Peri, by Burgmüller. Piano, each 3s.; ditto Duets, each 4s.; ditto Military Band and Orchestra. Her Majesty and Prince Albert took a part in "Die Elfen Walzer." Published only by Messrs. Cocks & Co., 20, Princes-street, Hanover-square, London, Music-sellers to Her Majesty.

The Art of Singing.

For the Bass Voice.—Mr. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART of SINGING, adapted, with alterations and additions, for the Bass Voice, is now ready, and may be had of Mr. CRIVELLI, at his residence, 71, Upper Norton Street, and at all the principal Music-sellers.

Mr. CRIVELLI, having had several applications for his former PROGRESSIVE EXERCISES on the ART of SINGING, begs to inform his friends and the public that the above work contains all the former exercises on a larger scale, forming a complete system for the development of the vocal organ, and cultivation of the human voice. This work contains 132 pages of Observations, Scales, Exercises, and Solfegeios, the result of thirty years' study and experience in this difficult branch of the art; and may be had of Mr. Crivelli, as above, and at all the principal music sellers, price 24s.

Theatre Royal Cobent Garden.

M. Jullien's Concerts every night except Thursday. Last Week but Two. The extraordinary and unprecedented popularity which these concerts have gained, and the immense concourse of visitors which still continues nightly to throng the theatre, naturally induced M. Jullien to endeavour to prolong the period at first announced for their duration, viz., the Christmas Holidays. M. Jullien regrets, however, that although he is enabled to extend the season a short time longer than he originally intended, he is compelled to close his entertainments at the end of the present month. M. Jullien has used his best endeavours to make arrangements for continuing beyond the above period, but the opening of Her Majesty's Theatre, the French Plays, and the commencement of the Philharmonic and other concerts in which his principal artists are nearly all engaged, would greatly impair the usual excellence and completeness of his orchestra. Rather, therefore, than present an inferior entertainment to those kind patrons to whom he is so much indebted, he thinks it better at once to announce that the theatre will positively close the last day in February. The present week therefore will be the last but two. Notwithstanding the approaching termination of the concerts, great novelty will be brought forward. To-morrow evening, February 9, will be performed, a Grand Descriptive Fantasia, selected from Roch Albert's opera entitled the Destruction of Pompeii. The scene of the opera is laid in the city of Pompeii, during the reign of Titus, and on the day when, by a dreadful eruption of the neighbouring volcano, Vesuvius (the first of which any record exists), that celebrated city of the Roman empire was totally destroyed. A public festival was in the act of taking place when the distant thunders of the mountain were heard, and sudden darkness came on, forming the commencement of the awful catastrophe. Description:—1. Selection from the Overture, in which is heard the first warning of the forthcoming eruption. 2. Introduction. Pagan Hymn, attributed to Pythagoras, and composed on the ancient system of the Tetracord. 3. Continuation of the Overture. 4. Chorus of Mariners quitting the shore. 5. Consultation of the Oracle. 6. Cavatina (from act 2). 7. Fete of Terpsichore; Dances of the Bacchanals. 8. Chorus of Bacchanals, interrupted by the increasing thunder and explosion of the mountain. Sudden darkness prevails, and the people in their consternation rush in crowds to the temple of Isis, beseeching in accents of despair the intercession of the idol. Explosion of the crater, falling of the temple, and total destruction of the city. The programme will also embrace a Grand Fantasia from Don Juan, with Solo by M. Baumann, Solo by M. Prospero, the English Quadrille, and the Irish Echoes. Commence at eight. Promenade and Boxes, 1s.; Dress Circle, 2s. 6d.; Private Boxes, £1 1s.; each. Places may be secured at the box-office; also at Mr. Mitchell's Library, 33, Old Bond Street; Mr. Sams, St. James's Street; and at M. Jullien's office, 3, Maddox Street, Bond Street.

Contrapuntist's Society.

The Members of this Society will meet on the first Monday in every month, at No. 3, Keppel Street, Russell Square, when Professors of Music desirous of becoming Candidates are requested to send the Exercise as prescribed by the 2nd resolution passed at the first meeting of the Contrapuntist's Society. For further particulars apply to Mr. G. F. Flowers, Hon. Secretary, 3, Keppel Street, Russell Square.

Mr. W. Sterndale Bennett's
Classical Chamber Concerts.

43, Upper Charlotte Street, Fitzroy Square.

SEASON 1844.

Mr. BENNETT respectfully announces that the Third and Last Concert will take place on Monday Evening, February 20th. SINGLE TICKETS Half a Guinea each. Family Tickets, to admit THREE to a single concert, One Guinea. To be had of Messrs. Cramer, Addison, and Beale, 201, Regent Street; Mori and Lavery, 28, New Bond Street; and of Mr. Bennett, at his Residence.

Sacred Harmonic Society,
EXETER HALL.

On Friday evening, February 16, 1844, will be repeated HANDEL'S ORATORIO JEPHTHA. Principal Vocal Performers—Miss Rainforth, Miss Towers, Miss Poole; Mr. Young, Mr. Braham, and Mr. H. Phillips. The Band and Chorus will consist of above 50 Performers. Tickets 3s. each, reserved seats 5s., may be had of the principal music-sellers; of Mr. Bowley, 53, Charing Cross; Mr. Mitchell, 39, Charing Cross; and of Mr. Ries, 102, Strand, opposite Exeter Hall.

THOMAS BREWER, Hon. Sec.

QUARTETT CONCERTS,

THRONE ROOM, CROSBY HALL,
Bishopsgate Street Within.

MR. DANDO

begs respectfully to inform his Friends and the Public that his QUARTETT CONCERTS will take place in the above Room, on the following Evenings, viz.—Monday Feb. 12, Monday, Feb. 26, Monday March 11, Monday, May 6, Monday, May 20, Monday, June 3, to commence precisely at Eight o'Clock.

The Quartetts and Quintetts will be performed by Messrs. DANDO, GATTIE, LODER, J. LODER, and LUCAS.

The Performances will consist of Instrumental Trios, Quartetts, Quintetts, Sestetts, Septetts, and Ottetts, selected from the Works of BACH, HANDEL, MOZART, HAYDN, MENDELSSOHN, BARTHOLOMEW, ONSLAW, SPOHR, &c. &c.; and of Vocal Music, chosen from the most admired and classical Authors.

Subscription Tickets for the Series, One Guinea and a Half each; Ditto for the first or last three Concerts, 18s. each; Family Tickets, to admit Three Persons to any one of the Concerts, 18s. each; Single Tickets, 7s. each; may be procured of Mr. DANDO, Crosby Hall, 32, Bishopsgate Street; and of the principal Music Sellers.

Hanover Square Rooms.

MR. BRAHAM'S first appearance in

ROSSINI'S "STABAT MATER."

THE MELOPHONIC SOCIETY

will perform the "Stabat Mater," with a "Selection of Sacred Music," on Friday, to-morrow, evening, at the Hanover Square Rooms. Principals—Miss Rainforth, Miss Cubitt, Mr. Braham, Mr. C. Braham, and Mr. H. Braham. In the second part Mr. Braham will sing "Total Eclipse," "The Challenge Duet," with Mr. H. Braham, "In Infancy," with Mr. C. Braham; Miss Rainforth "Hark! 'tis the Linnet," Miss Cubitt "The Hymn of Eve," Mr. C. Braham "Where'er you walk," and "Lord remember David;" Mr. H. Braham "Tears such as tender fathers shed." Tickets 3s., Reserved Seats 5s., at the Rooms, and of the Music-sellers. To commence at 8 o'Clock.

T. SAVAGE, Sec., 213, Tottenham Court Road.

WILLIS'S ROOMS, KING STREET, ST. JAMES'S.

Mr. W. H. Holmes,

Professor of the Piano-forte at the Royal Academy of Music, respectfully acquaints the Nobility, Gentry, his Friends, and Pupils, that his SECOND AND THIRD SOIRES MUSICALES will take place on Monday Feb. 12, and on Monday Feb. 19th, 1844, to commence at Eight o'Clock precisely. He will be assisted on each occasion by eminent Vocal and Instrumental Artists, who will perform the most admired Classical Compositions of celebrated authors; interspersed with several works of novelty and interest. Further particulars will be shortly announced. At the second soiree Mr. Holmes will perform MACFARREN'S FIRST SONATA.

Terms of Subscription:—For the Three Soirees, One Guinea; Single Tickets, Half-a-Guinea each; which may be obtained at all the principal Music Warehouses; and of Mr. W. H. HOLMES, 16, Beaumont Street, Portland Place.

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